

Notes from EASTMAN



Newsletter of the
EASTMAN SCHOOL OF MUSIC
of the University of Rochester
February 1969

Recordings by Eastman Performers

The second of the two discs recorded by the Eastman Wind Ensemble under the direction of Donald Hunsberger last May is being released by Decca in March, under the collective title "American Music for Symphonic Winds" (DL-710173). The three works on the record are Ingolf Dahl's Sinfonietta, Walter Hartley's Sinfonia No. 4, and the *Masquerade Variations* of Vincent Persichetti.

The earlier Decca release by Dr. Hunsberger and the Wind Ensemble, "Fiesta!" (DL-710157), has met with invariable enthusiasm on the part of every critic who has reviewed it. In the December issue of *Music Journal*: "... definitely one of the best recorded band performances this reviewer has heard. Enhanced by marvelous style, character, and execution, the ensemble has a clarity, character, beauty of tone, and excellence of intonation rarely encountered." In *The Instrumentalist* for December: "The Eastman players are skilled and there are many who would argue that this is the finest wind group (band or wind ensemble) in the country today, professional and service bands notwithstanding. . . . This is what wind playing is all about . . .

The Eastman Brass Quintet's first record, a collection of Verne Reynolds' transcriptions of music by Scheidt, Weelkes and other late Renaissance composers (Candide CE-31004), was cited by the veteran R. D. Darrell in the November *High Fidelity* as "one of (if not the) finest recordings of its kind." The Brass Quintet (Daniel Patrylak and Philip Collins, trumpets; Verne Reynolds, horn; Donald Knaub, trombone; Cherry Beauregard, tuba) recorded in New York in 1967, with Thomas Mowrey as producer. Mr. Mowrey, an ESM alumnus who, as noted in our last issue, has returned to the School as Director of Alumni Programs, also produced the first recordings of the Eastman Quartet (Frank Glazer, piano; Millard Taylor, violin; Francis Tursi, viola; Ronald Leonard, cello), the three piano quartets of Brahms, which have just been released in a three-disc Vox album (SVBX-592). Another new "Vox Box" features Frank Glazer on his own, playing all the solo piano music of Erik Satie (SVBX-5422).

IN MEMORIAM

Just as this issue was going to press, word was received of the death of Robert P. Sattler. Mr. Sattler, director of the placement bureau and former concert manager at the Eastman School, died in Strong Memorial Hospital, Rochester, on January 23, following a long illness. His career was reviewed in the June 1968 issue of *Notes from Eastman*. All who knew Robert Sattler, both at the School and around the country, extend the most sincere sympathy to his widow, Virginia.

DIRECTOR'S REPORT

1966-68

In the fall of 1968, at the request of the Provost of the University, the Director of the Eastman School of Music prepared an informal report on the School's activities since 1966, when the last report was submitted to President Wallis. Excerpts from that report are reprinted here, and readers of *Notes from Eastman* will be able to obtain more details on some of the items listed by referring to back issues of this publication. Since conciseness was made the rule for this report, no attempt was made to catalogue the progress of all the School's various departments; instead, it offered a resumé of major developments of the two years covered, and not necessarily in order of importance.

Celebrity Weeks

In March 1966, in the conviction that any direct encounter, no matter how informal, with major figures in the world of music is of value to serious students, the Eastman School brought Igor Stravinsky and his associate Robert Craft for a week of rehearsals, performances and discussions. So successful was "Stravinsky Week" that it was decided that such special "weeks with" would be a regular feature of each succeeding year.

In the fall of 1966 Howard Hanson, former Director of the Eastman School, was here for "Howard Hanson Week," in honor of his seventieth birthday. It was the first year in more than four decades that we had no undergraduates enrolled here who had had the experience of contact with Dr. Hanson, and the encounter was a stimulating one.

The following spring Irving Kolodin, associate editor of *Saturday Review* and one of America's most respected critics, visited the School for a week, taking part in discussions, television panels and broadcasts, and meeting informally with students and faculty.

In December 1967 "Peter Mennin Week" brought one of the School's most illustrious alumni to address the students and to attend several concerts of his music, performed by the Eastman Philharmonia, student chamber ensembles, and soloists. Mr. Mennin, currently president of the Juilliard School of Music, is not only one of America's

most prominent composers, but has also been elected president of the National Music Council.

The most recent of our special "weeks" was Aram Khachaturian Week, last March, during which the famous Soviet composer came to conduct the Eastman Philharmonia in a program of his music, and brought with him the young Russian cellist Karine Georgian, to perform his new Concerto-Rhapsody.

Plans for future "weeks" include visits by such figures as Argentine composer Alberto Ginastera, conductor Leopold Stokowski, and pianist-conductor José Iturbi.

Notes from Eastman

In the fall of 1966 the Eastman School published the first issue of its newsletter, *Notes from Eastman*. The magazine, published three to four times a year, tells in words and pictures what is happening at the School, what our alumni are doing, and what students and faculty members are doing in the way of performance, recording, and publication. The magazine is distributed free to Eastman alumni, University faculty and administration, music critics, editors, foundations, music libraries, other schools, and to individuals who request it.

Broadcasting

In the fall of 1967 the School began supplying the Voice of America with tape recordings of concerts given here by student performers. The tapes are made up as two-hour broadcast packages, complete with narration and, occasionally, interviews with performers and composers. According to Harold Boxer, chief of VOA's music division, the Eastman tapes are heard by more than forty million listeners every week. VOA broadcasts them around the world in five different series, and also supplies individual tapes to local stations in various countries.

At the same time the School began sending tapes to VOA, radio station WBBF-FM in Rochester began broadcasting the same material weekly. Within two or three months the series on WBBF-FM was made part of the nightly "Xerox Concert Series," in a two-hour time space provided by the Xerox Corporation without commercial announcements. Through the efforts of the Xerox Corporation, our tapes now are heard across America, broadcast by affiliate stations of the National Educational Radio network. This national distribution began in midsummer and now enjoys more than sixty outlets in various states.

Recording

One of the things that put the Eastman School on the musical map was the famous series of recordings made here by Howard Hanson and the Eastman-Rochester Orchestra and by Frederick Fennell and

the Eastman Wind Ensemble. These recordings filled many genuine needs by making available music which had not been recorded before, and which probably would not have been recorded if left to the regular commercial processes. The Wind Ensemble's last Mercury recordings were made in 1963, and Dr. Hanson's in 1965. Last year the Eastman Wind Ensemble, after completing its first West Coast tour under the sponsorship of the University of Rochester, made its first recordings for Decca Records, under the direction of its conductor, Donald Hunsberger. The first disc was released last October; a second is scheduled for March. More are to follow annually.

Other groups bearing the School's name are also making records. The Eastman Quartet, a faculty chamber ensemble (Frank Glazer, piano; Millard Taylor, violin; Francis Tursi, viola; Ronald Leonard, cello) has just recorded all the Brahms piano quartets for Vox. The Eastman Brass Quintet, made up of faculty, administration and students (Daniel Patrylak and Philip Collins, trumpets; Verne Reynolds, horn; Donald Knaub, trombone; Cherry Beauregard, tuba), is featured in the initial release of the new Vox label, *Candide*.

Individual members of our artist faculty are also recording on their own. Among those represented on recent releases are violinist Carroll Glenn, pianists Frank Glazer, José Echániz, Eugene List and Maria Luisa Faini, violist Francis Tursi, oboist Robert Sprengle, and organist David Craighead. Music by Eastman composers Samuel Adler, Wayne Barlow and Warren Benson has also been featured on several recent records.

International Exchange Program

Last fall the Eastman School of Music activated a new student exchange program with the Royal College of Music in London. Jerry Brainard, an under-graduate organ student, is spending a year at the English school, and Katharine Hart, a violist, is spending the year with us. This is the first in what Walter Hendl envisions as a cluster of similar exchanges, on both the student and faculty levels—with outstanding conservatories in several countries.

"Great Performers" Concerts

In recognition of a deepfelt obligation both to its own students and to the Rochester community, the Eastman School last introduced its first season of "Great Performers" concerts, presenting outstanding musicians from the United States and abroad, including members of our own artist faculty. In the realms of chamber music and voice, the need for attention had been especially pronounced, and had not been filled either by the School (to which the community naturally looked

for leadership) or by any other organization in Rochester. Details of the inaugural "Great Performers" series, and also of this season's series of chamber music concerts at the Memorial Art Gallery, will be found on pages 12 through 15 in this issue.

Performing Awards Won by Students

In addition to a more than respectable quantity of Fulbright grants and other scholarship awards, our student performers have accumulated an impressive array of contest prizes during the last two years, especially our pianists.

Barry Snyder, a pupil of Cécile Genhart, was the only American to make the finals in the Van Cliburn International Piano Contest in Texas in 1966. He emerged with second prize and with two of the special awards made during the course of the contest: the Van Cliburn Prize for Chamber Music and the Pan American Union Prize. Last summer Barry won the Concerto Contest at Aspen.

Harry Scaggiari, a pupil of Eugene List, won the Aspen Contest in 1967, and in the same year won the contest sponsored by the Evansville Philharmonic Orchestra.

Robert Silverman, another Genhart pupil, was the winner last year in the Concours Jeunesses Musicales, the major piano contest in Canada. In addition to a cash award, he performed with the Montreal Symphony at Expo 67, made a record, and has given more than twenty recitals in Canada.

Minako Mizutani, a Genhart pupil who returned to Japan in 1967, won the University of Illinois's Kate Neal Kinley Award the previous year.

Daria Semegen, a composition pupil of Samuel Adler, was the first Eastman student to win a BMI award, in 1968. She is in Warsaw this year on a Fulbright grant.

Contemporary Music Project

In 1966 the Eastman School was named Regional Center for the Eastern Region in the Contemporary Music Project for Creativity in Music Education, operated by the Music Educators National Conference and funded by the Ford Foundation. The project and its structure are described in the first issue of *Notes from Eastman* (September 1966). To what is offered there, we can add that Samuel Adler of our composition faculty succeeded Mr. Hendl as Regional Director in 1967, and that the School's contribution to CMP has been of such significance that a major grant was received last year and far-reaching new extensions of the activity are being discussed.

Other Items

Since this report has already exceeded the space we had originally allotted, these additional items might be mentioned in passing, as illustrative of certain directions and emphases emerging now:

- An Electronic Music Laboratory was created at Eastman in 1967, with Wayne Barlow as its director.
- The School assumed full charge of the "Opera Under the Stars" free outdoor opera performances in Rochester in 1968, co-ordinating the summer opera presentations in a comprehensive "Summer Music Festival."
- Musica Nova, a small ensemble for the performance of avant-garde music, was created in 1966. The group performed here and on tour under the direction of its founder, Richard Pittman, for two seasons, and will continue under other leadership.
- "Project SUPER," our experimental program evaluating the effectiveness of the Suzuki approach (see September 1966 issue of *Notes from Eastman*), is in its third year, drawing more attention and support, and disclosing meaningful indications. This year we have with us on a full-time basis a young teacher personally trained by Shinichi Suzuki and selected by him as the best representative of his school, Miss Yuko Honda.
- Plans for "Project 71," the School's fiftieth-anniversary celebration, are taking shape. The project will involve the commissioning of new music from composers of world stature, bringing international artists to perform, lectures, symposia, etc., and the documentation of these activities on film, in print, and in recordings.

EASTMAN BROADCASTS WIN NAEB AWARD

The Eastman School's weekly broadcast series, "Eastman School Concert," has won a significant award for WBFB (formerly WBBF-FM), the Rochester radio station on which the program originates. The National Association of Educational Broadcasters has presented its Certificate of Recognition to WBFB for its contribution to educational broadcasting, as represented by the Eastman series, which is also broadcast internationally by Voice of America and in more than sixty other U. S. cities by National Educational Radio affiliate stations.

Walter Hendl Returns After Conducting in USSR



ESM Director Walter Hendl returned to Rochester early in December, after his successful guest-conducting tour of the Soviet Union, full of enthusiasm for Russian audiences, Russian musicians, and a broadening of the musical exchange between the USSR and the USA.

When he served as the American juror for the Third Tchaikovsky International Piano Contest in Moscow in 1966, Mr. Hendl was invited to return to the USSR to conduct some of that country's leading orchestras. Other commitments kept him from accepting until last November, when he made the trip and conducted five concerts — two in Leningrad with the celebrated Leningrad Philharmonic, two in Kharkov, and one in Odessa. He thus became one of the very few American conductors ever invited to conduct Soviet orchestras (although several have toured the USSR with their own orchestras, including Howard Hanson, who took the Eastman Philharmonia to the Soviet Union in 1962).

After his opening concert in Leningrad, where audiences are traditionally more restrained than in other parts of the USSR, Mr. Hendl received a ten-minute ovation, including a sustained round of the rhythmic clapping by which Russian audiences show all-out enthusiasm. The Odessa and Kharkov audiences were described as "somewhat less reserved."

Mr. Hendl was not only gratified by the calibre of the Soviet orchestras, but enormously impressed by the seriousness of the individual players. He found that rehearsals customarily run to four hours, and sometimes even five, with no sign of clock-watching. "Music," he said, "is a major part of the fabric of Soviet life. The audiences are serious, and the musicians naturally even more so, but their seriousness ought not to imply any lack of enthusiasm or joy. It is their incredible joy in making music that made this one of the memorable experiences of my life."

Evidently it was memorable for the Russians, too, for they have invited Mr. Hendl to return next season, when Moscow, Kiev, Minsk and Riga are to be added to his tour itinerary.

In the meantime, Mr. Hendl spent some meaningful time in Moscow on this trip, making arrangements for "Project 71," the observance of the Eastman School's fiftieth anniversary in 1971. In Moscow, Lisbon and London, which cities he visited on the way to and from his conducting engagements, Mr. Hendl met with a number of internationally prominent composers and performers to finalize commissions and bookings for "Project 71." Details will be announced later, when musicians from additional countries have been signed.



Vladimir Horowitz played a solo recital in the Eastman Theatre on October 20, and met with ESM Director Walter Hendl afterward. Among their conversation topics: their past collaborations; the pianist's late father-in-law, Arturo Toscanini, with whom Mr. Hendl consulted frequently on textual problems; and performing for Russian audiences.

Hutchinson-Eisenhart Banquet

M. Herbert Eisenhart and Charles F. Hutchison have both given much of themselves to the Eastman School since it was founded. Both were members of the School's original Board of Managers, and both are still members of the Board today. On October 30, in recognition of their exceptional devotion to the University of Rochester and its Eastman School of Music, both gentlemen and their wives were guests of honor at a dinner and musicale given by ESM Director Walter Hendl in Hutchison House, the beautiful residence given to the School by Mr. and Mrs. Hutchison.

About one hundred guests were present at the black-tie affair, and after the musical portion of the evening the Hutchinsons and Eisenharts were presented with silver trays engraved with statements of appreciation.



Mr. and Mrs. Charles F. Hutchison (left) and Mr. and Mrs. M. Herbert Eisenhart (right) with ESM Director Walter Hendl following presentation in Hutchison House.

William Street Presented "Musician of Year" Award

William Street, professor emeritus of percussion at ESM, was the recipient of the sixth annual "Musician of the Year" award from the Rochester Alumnae Chapter of Mu Phi Epsilon, the international music sorority. The award was presented by Chapter President Dorothy Allen during a concert given in Mr. Street's honor on January 12, in Kilbourn Hall.

Mr. Street, who retired from active teaching in 1967, was also a member of the Rochester Philharmonic Orchestra for many years. All five of the earlier recipients of the "Musician of the Year" award have also been members of the Eastman School faculty. From 1964 through 1968, they were Howard Hanson, then in his last year as Director of the School; the late Bernard Rogers, professor of composition; Millard Taylor, professor of violin; Emory Remington, professor of trombone; and Cécile Genhart, professor of piano.



Left to right: Mrs. Warren Allen, president of Mu Phi Epsilon Rochester Alumnae chapter; William G. Street; ESM Dean of Students Flora Burton, and John Beck, assistant professor of percussion, following presentation of "Musician of the Year" Award to Mr. Street.

Zeitlin Scores in London

Neville Cardus, Mosco Carner and Alan Blyth were among the distinguished British critics who hailed Zvi Zeitlin's performance of the Schoenberg Violin Concerto with the BBC Symphony Orchestra under Eilahu Inbal in London's Royal Festival Hall last October 23. Schoenberg himself remarked that his concerto called for a fiddler with at least six fingers on his left hand, and the critics wrote of Mr. Zeitlin, in Mosco Carner's words, "Did he perhaps have the sixth finger to which the composer jokingly referred?" John Warrack, in the *Sunday Telegraph*, wrote, "Zvi Zeitlin, an impressively mature and assured soloist, was completely in command of its apparently almost insurmountable technical difficulties, and his absolute mastery of this remarkable work was never in doubt."

On returning home, Mr. Zeitlin travelled to Los Angeles for two performances with Zubin Menta and the Los Angeles Philharmonic. On November 14 and 15 he played the Ben-Haim Concerto, a work written especially for him. After his November 14 performance, he received a rare backstage visit from Jascha Heifetz, who invited him to perform for his master class. Mr. Zeitlin delayed his return to Rochester for a day in order to accept that invitation, and found it a stimulating experience.

On February 21, Mr. Zeitlin will begin a sixteen-day European tour in Vienna, performing the Ben-Haim Concerto again. Between that date and March 8 he will play five other concertos (Berg, Brahms, Stravinsky, Goldmark, and the Prokofiev G-minor) in Stuttgart, Bonn, Hannover, Nuremberg, Saarbrücken and several Dutch cities, collaborating with such conductors as Václav Neumann and George Singer. Then in June he will be back in Vienna for two more performances of the Schoenberg Concerto before proceeding to Israel for appearances with the Israel Chamber Orchestra and the Kol Israel Orchestra.

In the meantime, listeners in Rochester will have had opportunities to hear Mr. Zeitlin twice this winter. He is scheduled for a Kilbourn Hall recital with pianist Brooks Smith on January 22, in ESM's Great Performers Series, and he will be the soloist on the program to be conducted by Samuel Adler, ESM professor of composition, at Temple B'rith Kodesh on February 12. On the February date, as part of the Temple's Adult Education series, Mr. Adler will conduct a string orchestra composed entirely of ESM students in works of Mozart and Bloch, and Mr. Zeitlin will play two concertos, the Bach E-major and a Nardini Concerto in G. The Nardini was discovered by Mr. Zeitlin, and his edition of the work has just been published by G. Schirmer. This will be its first Rochester performance.

List & Glenn: Three Concertos ... No Conductor

Eugene List, professor of piano, and Carroll Glenn, professor of violin, were in London in December to perform a program of concertos with the newly formed Camerata String Orchestra in Wigmore Hall. Like the Prague Chamber Orchestra and a handful of other European groups, the Camerata orchestra plays without a conductor; Mr. List advised that he and Miss Glenn (Mrs. List) found rehearsing concertos without a conductor a new experience, but one which, considering the repertory, amounted to "large-scale chamber music."

On their December 15 program was the first performance in England of the Mendelssohn Double Concerto, a work the Lists helped to revive after a century-and-a-half of neglect. They gave the first U.S. performance of the Concerto, in Bloomington, Illinois, in October of 1967, and gave the first European performance with Ernst Maerzendorfer and the Vienna Chamber Orchestra two months later. The Vienna performance was subsequently recorded for Philips.

Audiences and critics responded well to the Mendelssohn Double, and the Lists are determined to make it known to more listeners. After last season's Vienna premiere, a critic in that city wrote, "The Concerto bewitched through its freshness, through its extraordinary rhythm, and, above all, through its full-blooming romantic cantilenas. Both guests from America played the solo parts brilliantly. Eugene List, in the piano part, rejoiced in a beautiful singing touch and a sensitive musicality. His wife, Carroll Glenn, played with elegant mastery of the bow, with a big luminous tone and virtuosity. The Mendelssohn novelty enchanted the public, who showered the distinguished musical pair with stormy applause."

During the last few years Mr. List has been unearthing and editing "lost" compositions of Louis Moreau Gottschalk, including some orchestral scores and some works to be played by ten pianists. Audiences in New York and New Orleans will have opportunities to hear Mr. List perform some of the Gottschalk pieces for solo piano and orchestra this winter. On February 25 he will be the soloist with the New Orleans Philharmonic under Werner Torkanowsky, in two Gottschalk pieces — the *Variations on the Portuguese National Hymn* and the *Gran Tarantella* — and the orchestra will perform another, the *Montevideo Symphony*, one of the works Mr. List "rediscovered." The *Tarantella* will be performed in the composer's original version, and Mr. List will perform that work again with André Kostelanetz and the New York Philharmonic on March 8, when he will also play the Liszt Concerto No. 1 in E flat.

"GREAT PERFORMERS" and GALLERY CONCERTS

The Eastman School's winter series of professional chamber music concerts in Kilbourn Hall was suspended during the 1967-1968 season, but the school got back into the concert business in a big way last fall, with the inauguration of a "Great Performers" series, most of whose ten events were scheduled for Kilbourn Hall, and an imaginative series of free Sunday afternoon events in the handsome new auditorium of the University's Memorial Art Gallery.

The "Great Performers" series got off to a brilliant start on October 3, when the Juilliard Quartet played to an overflow audience in Kilbourn Hall. On October 29 another program of music for strings was performed by the Suzuki Children in the Eastman Theatre. The celebrated organist Anton Heiller gave a recital in the Lutheran Church of the Incarnate Word on November 4, and held a master class there for Eastman organ students the following morning. On November 19 Kilbourn Hall was filled again for Frank Glazer's first Rochester solo recital, and on December 10 the Eastman Brass Quintet, whose first record had just been released, performed in Kilbourn Hall. The East-



A good beginning: Members of the Juilliard Quartet pose with "Sold Out" notice outside Kilbourn Hall, following their auspicious opening of "Great Performers" Series. Left to right: Claus Adam, cello; Raphael Hillyer, viola; Earl Carlyss, second violin; Robert Mann, first violin.



Young performers in the Suzuki Children string ensemble oblige with autographs during reception after their October 29 concert in the Eastman Theatre.

man Quartet, with Oscar Zimmerman, double bass, as guest artist, played Kilbourn on January 8, and two more outstanding artists from the ESM faculty, violinist Zvi Zeitlin and pianist Brooks Smith, were heard in Kilbourn on January 22.

Mr. Smith will be heard again in the same hall on February 13, when he accompanies the distinguished mezzo-soprano Jennie Tourel, who is to hold a master class the following day. On February 27 Walter Hendl will conduct the Eastman Philharmonia in a special concert for series subscribers only in the Eastman Theatre, with Metropolitan Opera tenor Jan Peerce as soloist, and on month later the series will end with a concert by the Fine Arts Quartet in Kilbourn Hall.

The chamber music programs in the Memorial Art Gallery are one-hour concerts by both student and faculty performers. The series began on October 20 and is continuing on alternating Sunday afternoons through April 27. The opening program comprised the Mozart Oboe Quartet and the Brahms *Liebeslieder Walzer*. James Gorton, who studies with Robert Sprenkle, was the oboist; Katharine Hart, our



ABOVE: Famed organist Anton Heiller (center) chats with Eastman colleagues Russell Saunders (left) and David Craighead after November 4 concert in Lutheran Church of the Incarnate Word. BELOW: Mr. Heiller conducting master class for ESM students on morning following recital.





Shop talk: ESM's Ronald Leonard (left), Eugene List and Carroll Glenn chat with Juilliard Quartet cellist Claus Adam (right) after October 3 series opener.

exchange student from the Royal College of Music in London, England, was the violist; violinist Anastasia Jempelis and cellist Alan Harris represented the faculty. Frank Glazer was the only faculty member in the Brahms, with Cathy Callis as his keyboard partner and a vocal quartet made up of soprano Patricia Mooney, alto Mary Henderson, tenor Gene Tucker and baritone Robert Stevens. The entire program was repeated during Mr. Hendl's dinner for the Hutchinsons and Eisenharts on October 30 (see page 8).

Added to our concert schedule on short notice, and not as part of either series, was a Kilbourn Hall concert on January 11 by the Temple University Concert Choir, under the direction of its celebrated conductor, Robert E. Page. The extraordinarily well trained group sang the *Sept Chansons* of Poulenc, the Vaughan William Mass in G minor, the *Stabat Mater* from Penderecki's *St. Luke Passion*, Paul Ben-Haim's setting of Psalm 147, the *Misa Criolla* of Ariel Ramirez, and number of shorter pieces. Mr. Page and his singers were as moved by the audience's response as the audience was by their performance.

Milford Fargo Named ESM Choral Director

Milford Fargo, a member of the Eastman faculty since 1957, began his first year as the School's Choral Director last September, when he also assumed two additional titles: Chairman of the Choral Department and Assistant Professor of Ensemble.

Mr. Fargo has been a prominent figure in Rochester musical activity for the last dozen years. He took graduate work at Eastman after receiving his bachelor's and master's degrees from the State University College at Fredonia, and he coached privately with Ralph Vaughan Williams and Josef Krips. After five years in the Buffalo Schola Cantorum and Buffalo Oratorio Chorus, he began an eleven-year association with the Rochester Oratorio Society and Rochester Bach Festival, including five years as assistant conductor.

As a professional singer, Mr. Fargo has performed in solo roles with such artists as Nell Rankin, Herva Nelli, Richard Tucker, Kurt Baum, and Keith Falkner. He has appeared as featured soloist with the Buffalo Philharmonic, Rochester Philharmonic and Eastman-Rochester orchestras, the Chautauqua Opera Company, and Rochester's Opera Under the Stars. In 1966 he founded the Rochester Chorale, a chamber group of adult singers which has appeared on nationwide CBS television and in the world premiere of a Lazar Weiner oratorio. Mr. Fargo has also sung, played and conducted at several leading churches and temples in Rochester, and is currently organist and director of music at Brick Presbyterian Church.

It was while serving as supervisor of city-wide vocal instruction for the City School District of Rochester that Mr. Fargo first came to the Eastman School faculty as a lecturer in music education in 1957. In 1966 he was made a full-time assistant professor of music education, and in that year he organized the Eastman Children's Chorus, comprising some 175 boys and girls selected by audition from area schools. He served as principal choral conductor here last year, and last summer he was chorus master for Opera Under the Stars.

The first order of business for Mr. Fargo in his new position was the formation of the new Eastman Chorale, a group of forty selected collegiate singers which will be the School's major choral unit. The Eastman Chorale is scheduled to make its public debut in Kilbourn Hall on March 18 in a program of Bach, Hindemith and Verdi.

FACULTY BRIEFS

Emory Remington Honored at Indiana University

The Eastman School's world-famous professor of trombone, Emory Remington, was honored at Indiana University early in December, when he conducted a workshop and a portion of a concert by the Indiana University Trombone Choir.

The visit was initiated by Lewis Van Haney, one of Mr. Remington's former pupils and also a former trombonist with the New York Philharmonic. Mr. Van Haney invited Robert Gray and the University of Illinois Trombone Choir, Bernard Pressler and the Ball State University Trombone Choir, Ernest Lyons of the University of Louisville, George Rhodes of Butler University, and Wilber Pursley of Northern Illinois University.

The trombone choir concert on December 6 was conducted by Mr. Remington, Mr. Van Haney and Hency C. Smith III, the former principal trombonist of the Philadelphia Orchestra who now is on the University of Illinois faculty. On the following day "the Chief" held a demonstration clinic, going through his daily routine and exercises for all the massed trombone choirs. Donald Hunsberger, conductor of the Eastman Wind Ensemble and a Remington pupil himself, accompanied and assisted Mr. Remington.

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Eileen Malone advises that this year's National Harp Convention is to be held at the Eastman School, from June 26 through June 29. At the 1968 convention, held at the University of California in Santa Barbara last June, Miss Malone was a member of the panels on Harp Methods and the Harp in the Orchestra, and she also lectured on the work she has done with the harp in the public schools in Rochester.

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Anastasia Jempelis has succeeded Donald Shetler as co-ordinator of Project SUPER, the Eastman School's experimental program to appraise the possibilities of the Suzuki violin approach with American children. Miss Jempelis had been Dr. Shetler's principal associate since he originated Project SUPER in 1966, and its leadership was passed on to her when he was named Director of Development for ESM last summer.

In November Willis Page and Donald Hunsberger joined forces at Greece Olympia High School, where they conducted the regional All-State concerts, Mr. Page conducting the orchestra, and Dr. Hunsberger the band. Also in November, Mr. Page conducted the Nassau County All-State Festival Orchestra on Long Island, and in December he conducted the New York All-State Orchestra in Buffalo.

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Later in the season Dr. Hunsberger will be guest conducting the Arkansas All-State Band in Little Rock (February 22), the Western Colorado University Band in Gunnison (March 7), the All-Colorado Band, also in Gunnison (March 8), and various ensembles at the Mount Greylock Arts Festival in Williamstown, Massachusetts (April 10 and 11). He will be one of the judges for the Kiwanis Music Festival in London, Ontario, on April 8 and 9, and will represent ESM at the MENC Eastern Division Conference in Washington (January 31-February 2) and the College Band Directors National Association conference at the University of Tennessee in Knoxville February 13-15.



Last May former students of Abram Boone, headed by Mrs. Patricia Paul Jaeger of Seattle, presented Mr. Boone with a portrait of himself in honor of his 20th anniversary on the Eastman faculty. Shown here during the presentation are (left to right) Mrs. Abram Boone, prep students Lynn Toribara and Lynette Ritzenthaler, Mr. Boone and Walter Hendl.

Samuel Adler has received the first of several major commissions planned by the Sinfonia Foundation. In announcing the commission, Dr. Robert Soule, acting president of the Foundation, said: "Sam Adler's stature as one of the freshest and most creative talents in contemporary American music is unquestioned . . . We are sure that the resulting composition will be one of superior quality."

The score is scheduled for completion in the spring of 1969, and the premieres will be held at each of Phi Mu Alpha Sinfonia's thirteen Regional Conventions, which will be held in the fall of that year.

Mr. Adler was also commissioned by the Rochester Philharmonic Orchestra to compose a piece for orchestra which depicts the city of Rochester. The composition, entitled *City by the Lake*, was performed during the Children's Concert on February 9, in the Eastman Theatre.

The schools of Penfield, a Rochester suburb, have commissioned a piece for unison chorus, two-part chorus, four-part chorus and orchestra, to be performed on May 10 by all the schools in the Penfield Music Festival.

A new orchestral work by Robert Gauldin of the ESM composition faculty, *Scenes from Hamlet*, was given its first performance on January 10 by Walter Hendl and the Eastman Philharmonia, in a concert in the Eastman Theatre. The program, which also included the Liszt A-major Concerto (with John-Paul Bracey as soloist) and Prokofiev's Fifth Symphony, was repeated two days later in Strong Auditorium on the UR River Campus. The entire concert will be broadcast to a worldwide audience by Voice of America, and will be heard in the United States over the more than sixty NER affiliate stations carrying the Eastman School series.

William Cerny, Associate Professor of Music Literature at the Eastman School, has been presenting concert studies in piano literature during an extensive tour of American and Canadian universities. In November Mr. Cerny presented lecture recitals at the Indiana University of Pennsylvania and the Mount Allison University in New Brunswick, Canada, on the topic "20th-Century Piano Literature," the program comprising the Prokofiev Sonata No. 2, Opus 14, Hindemith's Sonata No. 3, and the Ginastera Piano Sonata. Mr. Cerny also gave a lecture recital at Marywood College, in Scranton, Pennsylvania, on the topic "Impressionism at the Piano," performing works of Debussy.

On March 20, Mr. Cerny will give his program on "Impressionism at the Piano" at Stratford College in Danville, Virginia.

Students in the News

The Eastman Honors String Quartet, coached by John Celentano, won first prize in the Competition for College String Quartets, held at the State University College at Oswego last November 15. The four members of the Quartet, who shared first prize with a foursome from Manhattan, are Vivien Goh and Kathryn Dougherty, violins, Richard Field, viola, and Joel Moerschel, cello. They received \$200 in prize money and were sent to Detroit one week later by ESM to present a concert in Cass Technical High School.

In a letter to ESM Director Walter Hendl, Daniel Barach, assistant professor of music at Oswego, wrote that the judges were most impressed with all three of the Eastman quartets in the competition,



The Eastman Honors Quartet with John Celentano, professor of chamber music. Left to right: Richard Field, viola; Vivien Goh, first violin; Mr. Celentano; Kathryn Dougherty, second violin; Joel Moerschel, cello.

with a special commendation for Mr. Celentano's "distinguished work and dedication to the field of chamber music."

The Eastman Honors String Quartet opened the AAUW Young Artist Series in Rochester on January 12, and is scheduled to give a concert in Oswego in spring.

Mr. Celentano himself will be a guest artist at the Fourth String Quartet Festival of Gustavus Adolphus College in St. Peter, Minnesota, to be held on February 28 and March 1. He will conduct special sessions for teachers, dealing with problems of chamber music coaching, interpretation, and repertoire. Guest performers at the Festival will be the University of Iowa String Quartet, three of whose members (violinists Allen Ohmes and John Farrell, violist William Preucil) are ESM alumni.

WIND ENSEMBLE IN TORONTO

On February 9 the Eastman Wind Ensemble gave two concerts in Burton Hall at York University in Toronto under Donald Hunsberger's direction. William McCauley, director of music at York, who holds a DMA from Eastman, where he studied trombone with Emory Remington, is building up his new department with a strong emphasis on quality in performance. The Eastman Wind Ensemble was the first group he invited to perform. Programs for the matinée and evening concerts were not identical, but both featured works already heard in Rochester earlier in the season.

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The Eastman Percussion Ensemble, made up entirely of student performers at ESM, gave a special performance for UR Alumni in the Albany area at the Holiday Inn in Menands, New York, following a dinner there on January 14.

John Beck, conductor of the Percussion Ensemble, introduced the program, which included works by Lou Harrison, Robert Myers, Alan Abel, Vic Firth and Saul Goodman.

* * *

Student Literary Magazine Debuts

Phase, the first literary magazine to be produced by Eastman students, made its debut last fall. The magazine is edited by Barbara Kessler and staffed entirely by ESM students. The first issue, in an unusual format including a wrapper which unfolds into a large poster-type portrait of William Butler Yeats, contained poetry, some fiction and reviews, with photographs by Dan Morgenstern. A second issue is to appear during the current semester.

CARY LEWIS ON NATIONAL TOUR

This season Cary Lewis, a gifted young pianist from Harlingen, Texas, who studies with Eugene List at ESM, is on a national tour with Kyung Wha Chung, the young Korean violinist.

Touring is not a new experience for Cary, who has distinguished himself in several professional engagements in various cities, both orchestral appearances and solo recitals, but this represents the largest scale on which he has toured so far, in terms of both geographical spread and the number of events scheduled. He and Miss Chung began their tour on October 13 with a recital in Reno, Nevada; their final performance, scheduled for Buffalo on April 17, will complete a round of thirty joint appearances.

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Eastman student performers again constitute the entire artist roster for the annual Young Artist Series of chamber music and solo recitals presented by the Rochester chapter of the American Association of University Women. This season's series began with a concert by the Eastman Honors String Quartet on January 12, to be followed by Dorothy and Cary Lewis in a program of music for cello and piano on February 9 and a harp recital by Mario Falcao on March 9.

EASTMAN GROUPS PERFORM FOR MENC

Outstanding performing attractions during the MENC Eastern Regional convention in Washington early this month were two Eastman groups, the Eastman Trombone Choir, which played under the direction of its founder, Emory Remington, and the Eastman Percussion Ensemble under John Beck. Both units performed for overflow audiences on February 2, and each concert was followed by a demonstration session.

Kristin Prior, a sixteen-year-old student in the ESM preparatory department, is the winner of the 1968 Chopin Young Pianists Competition, held in December at the Villa Maria Institute of Music in Buffalo. In consequence of her placing first in the competition, Kristin was the soloist in a "Polish Pops Concert" of the Buffalo Philharmonic Orchestra in Buffalo, on December 6.

The young pianist has already appeared as soloist on orchestral programs several times, including performances with the Rochester Civic Orchestra, the Genesee Symphony of Batavia, and the Kenmore-Tonawanda Symphony Orchestra. She is a winner of the Baldwin Junior Achievement Award for New York State, and for the last four summers has been a frequent performer in the master classes of Ozan Marsh at Chautauqua.

ALUMNI REPORTS

On November 25 the first Eastman School alumni reception of this school year was held in the South American Room of the Statler Hilton Hotel, Washington, D. C. The occasion was the convention of the National Association of Schools of Music (NASM). More than 60 ESM alumni who are deans and directors of music schools — plus 40 invited guests — attended the reception.

David Ledet, a member of the new Eastman Alumni Council and Executive Secretary of the NASM, was a host at the reception along with Charles Lutton, Eastman's representative to the University Alumni Council; Daniel Patrylak, ESM's Assistant Director; Donald Shetler, Director of Development for Eastman, and Eastman's Director of Alumni Programs, Thomas Mowrey.

On December 5 and 6 Mr. Patrylak, Dr. Shetler and Mr. Mowrey attended the NYSSMA convention in Buffalo. Roy Thrall and Robert Mols, the chairman and vice-chairman respectively of the Eastman Alumni Council, helped them welcome about 300 ESM alumni to two open house receptions. ESM's faculty was represented by Anastasia Jempelis, Katherine Crews and Austin Truitt; several of the School's students also attended.

Eastman Alumni Open Houses will continue to be held at the major professional conferences, the next one being scheduled for the Eastern Division convention of the MENC in Washington at the end of January and beginning of February.

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Sylvia Kutchukian, the soprano, is in her second year on the faculty of Houghton College in Houghton, New York.

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Composer Joseph Baber, violist of the Illinois String Quartet of Southern Illinois University, performed at the Phillips Gallery in Washington, D. C., in a program featuring his String Quartet No. 1. (The group's first violinist, Myron Kartman, and cellist, David Cowley, also hold degrees from ESM.) Mr. Baber's Concerto for Viola and Orchestra, which he performed with the Tokyo Philharmonic in 1967, was cited as evidence of "a new kind of American Talent." Mr. Baber is now working on an opera, *Frankenstein*, with novelist John Gardner.

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Dr. Glenn R. Williams has been appointed conductor of the Utah Valley Symphony Orchestra in Provo.

Frances Buxton, who is chairman of the violin and theory departments of the School of Music, Stetson University, De Land, Florida, appeared as violin soloist with orchestra on October 25 in the Bach A-minor Concerto. She is also violist in the faculty Stetson String Quartet, of which Eleanor Leek Smith, another ESM alumna is cellist.

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Virginia Brubaker received her Mus.A.D. in August from Boston University.



Paul Cordes

Ron Nelson, currently chairman of Brown University's music department, is shown here with members of the cast of the Metropolitan Opera Studio production of his one-act opera THE BIRTHDAY OF THE INFANTA, scheduled for more than two dozen performances in New York and New Jersey this season.

Dr. George Seltzer was appointed Assistant Dean of the School of Fine Arts at Miami University, Oxford, Ohio, last July.

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On November 17 David Bates gave a piano recital at the Millikin University School of Music, where he is a member of the faculty.

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Warren van Bronkhorst, violinist, and Ira Lehn, cellist, are now members of the Gabrieli Trio, in residence at the University of the Pacific, Stockton, California.

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Dick Rodean has been appointed chairman of the Department of Music at the University of Tampa.

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Jean Eichelberger Ivey has just signed a contract with Carl Fischer, Inc., who will distribute her Ode for Orchestra and Passacaglia for Chamber Orchestra on rental. The Ode is dedicated to Howard Hanson, who conducted the first performance of the work at the 1967 American Music Festival at ESM. Mrs. Ivey has presented a manuscript copy to the Sibley Music Library, where it will form part of the Archive collection.

Electronic music by Mrs. Ivey is now being heard on WNDT-TV (Channel 13, New York) every weekday at 8:55 a.m. and in station breaks scattered throughout the day. This material is also being used several nights a week by WGBH-TV (Channel 2, Boston).

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James R. Grover has recently been appointed Supervisor of Music and Special Instructional Services for the Telecommunications Service at Miami University in Oxford, Ohio.

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Steven Smith, his wife, and daughter (Alicia Cécile, born 1967 in Salzburg) have returned from a two-year stay in Salzburg where Mr. Smith was awarded the Diploma in Piano by the Mozarteum Academy. In September Mr. Smith joined the piano faculty at the University of Kansas in Lawrence.

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James G. Roy, Jr., has been named assistant to Oliver Daniel, assistant vice-president, Concert Music Administration, Broadcast Music, Inc. Mr. Roy succeeds another ESM alumnus, Ulysses Kay, who has been appointed professor of composition at Herbert H. Lehman College (Hunter College in the Bronx).

Crawford Gates, now in his fourth season as conductor of the Beloit Symphony Orchestra in Wisconsin, has been invited to be guest conductor of the Quincy Symphony Orchestra in Illinois this April. During this summer Mr. Gates' musical play *Promised Valley*, which met with considerable success last year in Salt Lake City, Utah, will receive 53 performances, again in Salt Lake City.

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Wallis D. Braman, professor of music theory at Indiana University of Pennsylvania, was commissioned by the Sanctuary Choir of the First Methodist Church, Parkersburg, West Virginia, to compose an anthem for their Festival of Faith last May. The anthem, *In God Is My Salvation*, was conducted by Dr. Braman in its first performance.

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Won-Mo Kim, who will be remembered as concertmaster of the Eastman Philharmonia when he was studying with the late Joseph Knitzer at ESM, conducted a string workshop last fall on the Fort Wayne campus of Indiana University, where he is assistant professor of violin. On the final day of the workshop, which comprised four sessions spread over a three-week period, Dr. Kim was joined by the ten Suzuki Children who performed at Eastman a few days later. Much of the workshop activity was devoted to explanation and demonstration of the Suzuki approach, in terms of three different age groups.

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Mezzo-soprano Paula Heins, who studied with Anna Kaskas at ESM, returned last fall from a 14-month stay in London, where she studied with the famous English soprano and teacher Dame Eva Turner. Miss Heins, who was Dame Eva's only American student last season, sang for such notables as Sir John Barbirolli, Dame Maggie Teyte and the baritone Raimund Herincx during her English sojourn, and Mr. Herincx sponsored her in two recitals in the Purcell Room of the Royal Festival Hall. The first was a joint recital with Mr. Herincx, the second an Independence Day solo recital on July 4. A rehearsal for the July 4 recital was filmed by BBC Television and broadcast throughout Britain in September. The program featured four Blake settings composed for Miss Heins by Eastman composer Stephen De Witt, the first performance in England of songs by Seymour Barab, some early Italian arias, and works of Bach, Mozart and Brahms. According to the critic of the *Daily Telegraph*, Miss Heins "... showed herself to be an accomplished and versatile singer ... her singing was bright and clear firm-toned and sensitive to the imagery of both words and music."

Miss Heins also sang with the Ambrosian Singers in concerts, recordings, and broadcasts under such conductors as Sir Adrian Boult, Yehudi Menuhin, Colin Davis and Richard Bonyngé. Her last recital in England was given last October for the Richmond Concert Society in



Surrey, where she received a standing ovation from the capacity audience and praise in the *Richmond Herald* for "the strength of character and emotional focus she brought to her interpretations."

It was the final passenger crossing of the *Queen Mary* that made Miss Heins's trip to England memorable, but her return home, aboard the *Nieuw Amsterdam* was made even more so by the recital she gave during that voyage with the venerable Ernst Wolff as her accompanist.

In December Miss Heins sang two performances of Handel's *Messiah* with the Crane Chorus and Orchestra under Brock McElheran at the State University College at Potsdam, and during the same month took up her new duties as public relations assistant at the Eastman School. On February 25 she is to be soloist for a special Toronto concert by the Rochester Philharmonic under Samuel Jones.

Paul Warren Allen, director of the music department of North Central College in Naperville, Illinois, has been appointed director of the Swedish Choral Club of Chiacgo.

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Donn Mills, director of orchestral activities at the University of Oklahoma, has been elected to membership in the American Society of Composers, Authors and Publishers (ASCAP). Mr. Mills, who has written numerous articles for musical trade magazines, is working on two books, *New Method of Teaching Strings* and *Orchestral Combinations and Effects*.



Five Eastman alumni were members of the faculty of the Sewanee Summer Music Center in Tennessee last summer, and a sixth was an honored guest. They are shown here at a reception honoring members of the National Federation of Music Clubs at the Center. Left to rights Earnest Harrison, who teaches oboe at Louisiana State University in Baton Rouge; Phyllis Hunter Harrison, pianist; Marthy McCrory, cellist and director of the Center; William Bommelje, who teaches horn at the University of Tennessee; Merle Montgomery, vice president of Carl Fischer, Inc., who was visiting the Center in her position as vice president of the National Federation of Music Clubs, and William Snyder, who is principal trumpet with the San Antonio Symphony Orchestra and conductor of the San Antonio Youth Orchestra.

Anne Koscielny, a former pupil of Cécile Genhart at ESM, drew rave reviews for her performances in Hartford, Connecticut, and at the University of Maryland's Matthay Festival last July and August. Miss Koscielny, who performed at the Matthay Festival in 1967, is said to be the first artist ever to be invited to return the following year, and, as Alan M. Kriegsman observed in the *Washington Post*, "Listening to her recital . . . made it easy to see why. It was a memorable performance in every respect." Charles M. Crowder wrote in the *Washington Star*, "She is an artist of astounding proportions . . . a bright new star in the musical heavens." Similar enthusiasm was shown for Miss Koscielny's performance of the Beethoven Fourth Concerto in Hartford in July, and for her solo recital there in August.

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Two more Eastman pianists gave very successful recitals in Oswego last fall. Anthony Crain, who studied here with Armand Basile several years ago, performed in the Learning Resources Center on October 19, and Brian Dykstra, another Genhart student, played in Sheldon Hall one month later. Mr. Dykstra, back at ESM now to work on his doctorate after his Fulbright year in Salzburg, made a strong impression with a program of twentieth-century French music, with the Prokofiev Toccata as an encore. Mr. Crain drew special critical approbation for his playing of three pieces by Louis Moreau Gottschalk, in a program which also included works of Bach, Chopin, Rachmaninoff and Liszt.

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Barry Snyder, another of Cécile Genhart's prize-winners, is teaching now at Georgia State College in Atlanta, and is also the pianist of the Atlanta Symphony Orchestra.

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Four Eastman alumni figured prominently in the well-received Chautauqua Opera production of Offenbach's *Tales of Hoffman* last summer, staged by Leonard Treash of the Eastman Opera Theatre, with sets by Thomas Struthers, our new resident designer. William D. Zimmer, in the September 21 *Opera News*, cited Richard Woitach, currently musical director of San Francisco's Western Opera Theater, for his conducting, Nicholas di Virgilio for his singing as Hoffmann, Joyce Castle as Nicklausse, and Edward White for his handling of the roles of Coppélius and Dr. Miracle.

Mr. di Virgilio is a regular member of the San Francisco Opera this season, as are two more ESM alumni, Sylvia Anderson and William Fleck.

Marjorie Heistermann is featured in the role of Barbara in the recent German Electrola recording of Johann Strauss's *Eine Nacht in Venedig*, with Nicolai Gedda, Anneliese Rothenberger, Rita Streich and Hermann Prey. Franz Allers is the conductor. The recording, reviewed enthusiastically in *Opern Welt* last September, has not yet been scheduled for U.S. release.

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Wilbur Schnitker, a member of the music faculty of Muskingum College in New Concord, Ohio, for the last 27 years, performed all thirty-two Beethoven piano sonatas there within a period of two weeks last November. Although several pianists have performed complete Beethoven cycles within a single season, this is believed to be the shortest period in which such a feat has been accomplished.

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Ralph Winkler, who left our faculty in 1966 to take up a position at the University of Hawaii, returned to the mainland last fall to become conductor of the St. Paul Civic Orchestra in Minnesota. Before leaving Honolulu last spring, Mr. Winkler conducted the University Symphony Orchestra and choruses in a performance of Brahms's German Requiem which brought unrestrained praise from the local press.

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David Oppenheim takes office as dean of New York University's School of the Arts on February 1. Mr. Oppenheim, well-known as a clarinetist (he recorded both the Mozart and Brahms Quartets with the Budapest String Quartet), is one of several Eastman graduates who have distinguished themselves as both performers and producers. He was for several years director of classical music for Columbia Records, and has been active as a television producer for a half-dozen years. Most recently he has been executive producer for cultural affairs with the Public Broadcast Laboratory; he will continue as a consultant to PBL.

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Gordon Peters, now in his tenth season as principal percussionist of the Chicago Symphony Orchestra, has been appointed conductor of the Elmhurst Symphony Orchestra. He is also administrator and a member of the conducting staff of the Civic Orchestra, the training orchestra of the Chicago Symphony, which is celebrating its fiftieth season now. Mr. Peters has resigned as instructor of percussion instruments at Northwestern University after five years on that faculty, and has resigned after four years as president of the Percussive Arts Society, of which he now serves as vice president.

Martha Kirchenbauer now is an instructor of voice on the music faculty of Virginia Commonwealth University in Richmond. In addition to working with individual students, she teaches music appreciation and voice repertory classes. She is also the soprano soloist in the choir of the Second Presbyterian Church in Richmond, where the organist and choir director is another ESM alumnus, William Stokes.

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Sister Theophane Hytrek, Director of Music at Alverno College in Milwaukee, Wisconsin, gave an organ recital at the dedication of the new Wicks organ at Sacred Heart Convent in Springfield, Illinois. On January 19 she gave a concert at St. Vincent de Paul Church in Chicago, Illinois, and performed in the first of a series of recitals featuring "Great Organists of Wisconsin" on January 27 at Carroll College in Waukesha, Wisconsin.

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In September Mr. and Mrs. La Marr Chapman (Ethelstone Provence) were invited to Monaco by Prince Rainier and Princess Grace to attend a concert in the Monte Carlo Opera House and a reception at the Palace in honor of Nadia Boulanger's 80th birthday. For the past seven summers Mrs. Chapman has studied with Mlle. Boulanger in France.

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Linda Watson is teaching in the Theory Department of the University of Houston.

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Robert Jordahl is teaching at Methodist University, Anchorage, Alaska. One of his organ compositions has recently been published by H. W. Gray.

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Lynnette Halvorson is on the faculty of the College of St. Benedict, St. Joseph, Minnesota, where she is also involved in administrative duties.

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Two recent ESM graduates, both pupils of Eileen Malone, performed at the Holland Harp Festival last summer, both earning recognition as "outstanding performers." They are Marjorie Winey Hartzell, who was in England on a Fulbright grant last year, and Robert Barlow.

William Prunty, who is working on a doctorate in Composition at West Virginia University in Fairmont, has had several of his compositions performed throughout the state of West Virginia. In October of 1967, he was appointed director of a Creative Arts Festival in Commemoration of the 450th Anniversary of the Reformation at Grace Lutheran Church in Fairmont, for which he composed and conducted a Narrative Canticle, *The Liturgy of the Word*.

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Peter Pesco has signed a contract as leading tenor of the Rendsburg Stadttheater in West Germany for the 1969-70 season. He is preparing the role of Rodolfo in Puccini's *La Bohème* and Pedro in Eugen d'Albert's *Tiefland*. The Pescos, currently in East Northport, Long Island, will move to Rendsburg next fall.

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Three ESM alumnae were named "Outstanding Young Women of America" for 1968 by the Outstanding Americans Foundation, a non-profit organization which honors young women between the ages of 21 and 35 each year for their accomplishments in community service, religious and political activities, and other professional fields. The "Outstanding Young Women" from Eastman are Sylvia Anderson Kuntzsch, the mezzo-soprano; Alice Conway, director of the Hochstein Music School in Rochester, and Elsa M. Ludweig, the clarinetist.

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Dr. Frederic Fisher joined the North Texas State University School of Music faculty as a professor this fall.

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In October, Gardner Read, composer-in-residence and professor of composition at Boston University, presented a cross-country lecture tour on the subject "Notation — the Communication of Music". Dr. Read, now completing his third book, *The Dilemma of Notation*, gave his lecture at ESM last spring.

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Joel H. Thome is now the music director of the Philadelphia Composers' Forum, an ensemble devoted to the performance of contemporary music. In the fall they recorded works of Dallapiccola, Pousseur and Boulez for Vox.

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Charles S. Brown joined the School of Music faculty at North Texas State University as an assistant professor last summer.

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Dr. Gail B. de Stwolinski was recently honored as the outstanding woman faculty member at the University of Oklahoma.

Eastman School Well Represented At Summer Marlboro Festival

The Eastman School was represented by faculty members, current students, and alumni at last summer's Marlboro Festival in Vermont, and we are indebted to one of them, Michael Clement, for filling us in on their activities. Mr. Clement himself was there as staff, having become assistant manager of the Marlboro Festival last June; he works out of Rudolf Serkin's "Marlboro Music" office in Philadelphia during the winter.

Cellist Ronald Leonard and his wife, violinist Norma Auzin, were our faculty representatives, both active as performers in the orchestra under Pablo Casals's direction and in chamber music. Mr. Leonard has been invited to take part in the Festival Casals in Puerto Rico next June, and in the meantime is touring with the "Music from Marlboro" program, as is Elsa Ludewig, the clarinetist, one of our alumni who participated at Marlboro last summer. Miss Ludewig is on the faculty of Michigan State University now.

Another Eastman clarinetist prominent in Marlboro performances last summer was Michael Webster, who was recruited by Felix Galimir of the Galimir Quartet after his (Michael's) Town Hall recital with his father (pianist Beveridge Webster) last season. Michael is currently principal clarinetist in the Rochester Philharmonic Orchestra, and is working on his doctorate at ESM.

Percussionist Robert Becker was the other Eastman student at Marlboro. Other alumni were John Wyre (timpanist with the Toronto Symphony now), Joseph and Betsy Turner of the Baltimore Symphony, Stephen Seiffert (recently playing horn in the Buffalo Philharmonic), and Alan Bomwell, who served as stage manager.

ON OUR COVER: ESM Director Walter Hendl, Concert Manager Ruth Glazer, and Professor of Piano Frank Glazer, at Hutchison House party for Hutchison and Eisenhart couples (story on page 8).

BACK COVER: Paul White, William Street and Howard Hanson, at reception following January 12 concert honoring Mr. Street (story on page 9)

Photographs in this issue by Louis Ouzer unless otherwise credited.

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